

REDESIGN OF TURBO MAGAZINE FEATURE ARTICLE

BY

MICHAEL FARINA

Department of Art and Design

College of Liberal Arts

Cal Poly, San Luis Obispo

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This project contains a feature article redesign for *Turbo Magazine*. This project addresses the current state of the magazine, the relative history of the magazine, and the audience of the magazine, and how to address the needs of the magazine in a redesign.

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Chapter I
Introduction

Relevant History of Turbo Magazine

Turbo Magazine is an automobile enthusiast magazine that focuses on automobiles with major modifications and high horsepower.

The target audience of *Turbo* Magazine is young males ranging from 15 to 30 years of age and who intend to modify their automobile. The reasoning behind the modifications is all dependent on the individual, some of the readers have more than enough money to fix up their cars and enter them into car shows and use them as a hobby. Most of *Turbo's* readers can't afford to go out and spend one hundred thousand dollars on a super car. Instead, they buy cars within their price range and fix them up to compete with the more expensive cars. This enthusiasm for cars becomes a "life style," for the majority of the readers, fixing up their cars with any spare money they have, attending car shows, races, and drifting events on weekends. What *Turbo* Magazine provides for these readers is ideas, ideas on what car to purchase, what parts to put on their car, and general direction for customizing their car.

Turbo Magazine has been a mainstay in the automotive enthusiast culture for twenty years. The original concept of *Turbo Magazine* was to showcase high horsepower, highly modified sports compact cars. *Turbo Magazine* is important in it's own right because it was one of the first magazines on the market to focus on a specific group of automobile enthusiasts outside of the normal American muscle car followers. As *Turbo Magazine* began to grow, other spin-off magazines came about such as *Import Tuner Magazine*. As time went by these magazines began to grow and develop their own fan bases. Naturally, the target audience for each of these magazines was the same, and they essentially began to compete with each other rather than target two separate groups of people. So, something had to be done and it was then decided that *Import Tuner Magazine* would be the tuner and lifestyle magazine, focusing on the cars, luxury parts, the girls and the lifestyle that accompanied the audience. *Turbo Magazine* would then become the gritty, in your face, like you just-stepped-into-an-auto-garage magazine.

Thus, the design was created to give the magazine it's own identity, different from the competing magazines, such as *DSport Magazine*, and *Import Tuner Magazine*.

Statement of Purpose

The purpose of this study is to redesign a feature article for *Turbo Magazine*.

Statement of Objective

The intent behind this project is to showcase my ability to take a publication with little or no standardised layout organization and give it a elemental template using hierarchy of information.

Limitations

The Writing

The editorial content of the magazine creates limitations due to quality of writing, style of writing and length of the story written. More than likely each article in the magazine has a different author. With the magazine going out on a monthly basis it has to pull from multiple authors due to time constraints. This is limiting in that the overall voice of the magazine changes from story to story, according to the writing style each individual author uses. Also with different authors

comes a varied degree of knowledge as well as the length of story.

The Imagery

The quality of imagery will be limiting to the design seeing as there are usually only a certain number of images that I have available to be used with each story. Images differ from quality in two ways, one being the quality of the photographer to capture photos in a professional and artistic way, and two, the overall quality of the files as given to me to physically use in the magazine.

Travel

I live and work in Southern California, therefore I will have to travel to and from San Luis Obispo throughout the project, limiting me on time able to spend on this project.

Time

Time will be a limiting factor because there is only so much time I have available to work on my senior project outside of my job, and therefore this will effect the overall outcome of the project.

Resources

Money is limited since I do not have the extra funds needed to go out and purchase any editorial content or photographs for my senior project. The text and imagery in my possession will have to do.

Fonts are limited to the collection I already possess; any additional fonts will not be able to be purchased for the design of this project.

Glossary of Terms

baseline- where the letters in a line of type sit.

gutter- space allocated nearest the spine, to allow for binding.

justification- the arrangement of text into columns so that each vertical side of the column is in alignment.

kerning- the optical adjustment of space between two characters of type, generally negative spacing.

leading- the spacing between the horizontal lines of type.

point- an element of measurement used to measure the size of type.

pull quote- is a quotation or edited excerpt from an article that is placed in a larger typeface on the same page, that leads readers into an article and to highlight a key topic.

sans serif typeface- a serif is a stroke added to the beginning or end of the letter's main strokes; sans serif means without serif's.

serif typeface- the stroke added to the beginning or ending of a letter's main stroke.

tracking- the overall mechanical (digital) spacing between letters.

x-height- the distance from the base line upward to the median line in a font family, usually the height of the lowercase x character.

Chapter II
Review of Literature

International Typographic Style

(Figure 1) The International Typographic Style is a design style based on the movement to clarity. Asymmetric layouts, use of grid, and sans serif typefaces, and flush left type are all elements the International Typographic Style uses. Things have been kept very asymmetric in the redesign, although, it is not an absolute rule. The use of a grid helps organize where and how type and imagery can be placed on the page, and my project has a grid on which elements are organized by. Sans serif typefaces are used throughout the International Typographic Style, yet I have chosen to use serif typefaces to give the magazine readability, and contrast between the geometric sans serif typefaces.



(Figure 1)

Magazines

Also influencing my design are other magazines including **(Figure 2)** *Martha Stewart Living* **(Figure 3)** *Car*, and **(Figure 4)** *Business Week*. I tend to compare and contrast specific elements of other magazines, and ask how that can be used in *Turbo Magazine*.



(Figure 2)



(Figure 3)



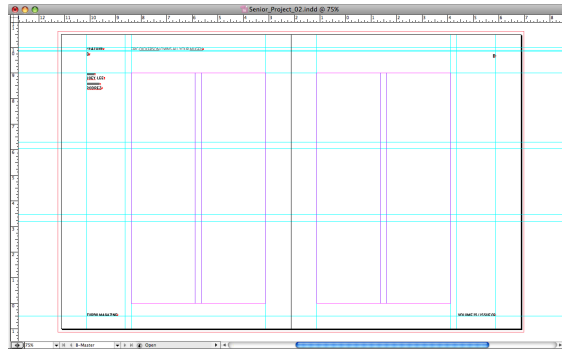
(Figure 4)

Chapter III

Design Process

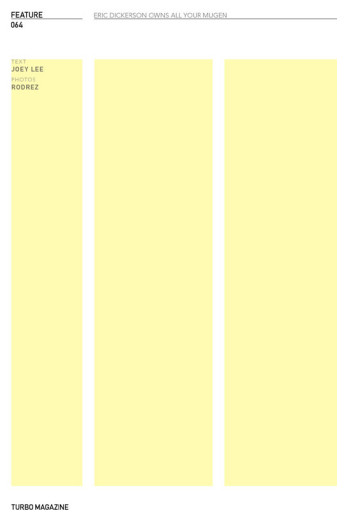
(Figure 5) The process of this project started with my need to redesign *Turbo Magazine's* layout, and give the magazine a design that places items in a hierarchy. Working on previous editions, I have learned a great deal on how things could better be organized to fit the layout and purpose of this magazine. From working on the magazine there was an understanding of what would be needed in order to organize the type, imagery, negative space, and the way the reader navigates through the magazine.

My first change, (in order to accommodate all the needed elements of a feature spread and not have the magazine look cramped), was to enlarge the page size from 7.625 inches wide by 10.5 inches high to 11.5 inches wide by 9 inches high. The margins have also been enlarged from a half an inch on all four sides to a half an inch on top, one inch on the outside edge, half an inch on the bottom, and one inch on the gutter, or inside edge. This extra space will allow for elements on the page to be larger if needed while leaving room for negative space on the page, therefore giving the design a more esthetic look.



(Figure 5)

The second change to the magazine was the arranging of all elements on the page by order of a grid system. The grid places all the information in relation to the feature at the top of the page. **(Figure 6)** There are three horizontal grids, the one on the outside measures 1.5 inches, The first page of the article contains all the information about the article.



(Figure 6)

On all pages following the opening page, the column is used to place image caption text. The two inside

columns are the columns used to place the body text of the article, these columns measure nine inches high by two and a half inches wide, and are separated by a gutter of a quarter inch, and separated from the outside column by a quarter inch. This is an increase in size over the previous design, which featured four columns. The previous design had four columns of text each measuring 1.5813 inches wide by 9.5 inches high and each had a gutter of 0.1 inch. Also in the grid are two vertical columns, the top column is where you will find all the information to the feature, that are in the first horizontal column are also found in the top vertical column.

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ERIC DICKERSON OWNS ALL YOUR MUGEN

(Figure 7)

See Figure 7) Included in this column is the article subtitle that runs atop the page above the two horizontal columns of body text. Below the horizontal column by 0.6726 inches is the line where the credits, title, body text and imagery are hung from.

The third change was correcting the readability of font size. **(Figure 8)** Turbo has used an 8 point body copy with 8.7 points of leading in a 1.5813 inch column, with features running from one to three column's of text.

(Figure 9) To make the magazine more readable, the body copy has been enlarged to 12 points with 14.4 points of leading, and 2.5 inch columns. Feature articles will now also have a standard two columns per page versus the change from one, to two, to three.

Lorem ipsum dolor sit amet

(Figure 8)

Lorem ipsum dolor sit amet

(Figure 9)

The body copy typeface style has been changed from Avenir LT Std Roman to Centennial LT Std Roman. With Avenir being a geometric sans serif typeface and Centennial being a modern serif, my reason behind the change is to give the magazine a more legible typeface with the serif's adding to the body copy's baseline. **(See Figure 10)** The serif's help move the readers eye from left to right along the baseline grid and also across the top of the x-height.

—Lorem ipsum dolor sit amet—

(Figure 10)

My pull quotes have been limited to the width of one column of text, where as before they had no given width. These pull quotes will also have horizontal lines separating them from the body text. My pull quotes have been standardized in size to 18 points with 21.6 points of leading, whereas before the redesign, pull quotes had no size or leading limitations, often running around 24 points in size, and were not limited to any column of text. This change in size gives more emphasis to other elements on the page, while having the pull quote retain it's purpose of emphasizing a specific point in the body of text.

Before the redesign, *Turbo Magazine* featured a lot of colors from one article to the next. With this redesign the colors will be kept to black, white and gray with one added color per story. This will cut down on unneeded elements and colors and give the magazine a more standard feel from cover to cover. (See Figure 11 & 12,13,14)



(Figure 11) Before the Redesign



(Figure 12) After the Redesign

The makeover includes all original Mugen aero pieces: The front bumper, sideskirts, rear wing, and the piece that would ultimately throw Eric into a fit—the authentic Mugen hood. “I was about to get rid of all the Mugen items because of the hood situation,” Eric says. “Luckily, my good buddy Chris gave me dibs on his Mugen stuff and I was able to complete my Mugen build.” Anyone who thinks that building a Mugen Integra is easy better think again. “It took me over two years and loads of frustration,” Eric warns. “I offered insane money for parts I couldn’t buy. I don’t think I’ll ever attempt something like this again.” Once the pieces were collected, Eric enlisted the services of M.O.B. Works in Orange, California, to color-match everything with DuPont Chromabase Championship White paint.

The makeover includes all original Mugen aero pieces, including the rare authentic Mugen hood.



TURBO

“I OFFERED INSANE MONEY FOR PARTS I COULDN’T BUY. I DON’T THINK I’LL EVER ATTEMPT SOMETHING LIKE THIS AGAIN.”

To accomplish the total Mugen changeover, Eric knew that obtaining a set of Mugen wheels was paramount. With that in mind, a set of 16x7 Mugen MF10s were sourced and mounted on 225/45-16 Yokohama Advan A048 rubber. Resting behind the bronze MF10 wheels is another rare piece of the Mugen puzzle: Mugen’s Active Gate brake system. The system includes lightened rotors, calipers, and pads, as well as steel-braided lines. More active than the brakes is Eric at his job over at

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01 Mugen twin loop silencer surpasses normal systems in power and torque over the full power range.

02 AEM’s patented interchangeable ports allow the regulator to match the pressure of your fuel pumps maximum capacity.

03 Mugen reservoir covers designed to absorb minor clutch and master cylinder reservoir leaks.

04 Mugen Exhaust Manifold Gymbiana Spec has the popular 4-1 design to allow the exhaust system to flow in the most linear and smooth way possible. Increases in power and torque are sure to be felt as well as an improved exhaust pitch sound.

05 Hasport Engine Motor Mount Kit are milled from light weight ultra strong T-6061 aluminum and provides the utmost in strength and fit.

06 The Mugen aluminum valve covers are manufactured individually using sand casts in the same way as for Mugen Formula engines.



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(Figure 13) After the Redesign

Eibach Springs. Being the marketing guru over there means that Eric has access to all things Eibach. This presented him with the opportunity to run Eibach’s Pro-Street-S coilover system as well as its antiroll bar and alignment kits.

The complete Mugen look would not be accomplished if the interior were left untouched. Mugen S1 buckets sit in place of the stock Type R Recaros, and the stock wheel is replaced by a super-baller Mugen FG360 piece. Other intricate details include a Mugen pedal set and shift knob.

Many would have skimped a bit on the remainder of the build what with all of the

money spent on all the Mugen goodies. Oftentimes, those things that appear spectacular turn out not to be once it comes time to look at the engine bay; for the record, this bay isn’t lacking. Eric prides himself on having a thorough build, so the heart of this Type R was totally redone. A newer, healthier B18C currently sits in place of the aged unit that came with it along with headwork in the form of Skunk2 camshafts, valve springs, and retainers. The upgraded cylinder head allows the A-Sport 48mm individual throttle bodies to operate at optimum efficiency. The Mugen theme is carried over to the engine with a Mugen

The exterior Mugen aero kit painted championship white.



TURBO



Chassis bracing maintains alignment angles and spring rates by greatly reducing body or chassis flex.

valve cover as well as its twin-loop exhaust system. Running on an AEM EMS and tuned by Autotech of Huntington Beach, California, Mandy was able to produce 204 whp and 152 lb-ft of torque.

If you didn’t know Eric, you would probably suspect him of being a little crazy, maybe even a fanatic. Realistically, who owns that many vehicles? The guy has owned more Hondas than most will own cars over the course of a lifetime. He has a four-car garage and yet still runs out of room. It’s crazy when you think about it. The truth though is that Eric is a Honda enthusiast in every sense of the word. He’s no different than any other person who has a hobby and collects the things that he loves. Eric just happens to do it on a larger scale. ■



The lower arm bar helps reduce weight over the stock bracing without compromising strength.



16x7 Mugen MF10 wheels wrapped in Yokohama Advan A048.

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(Figure 14) After the Redesign

Chapter IV

Summary & Recommendations

The redesign of the *Turbo* Magazine feature article was completed by creating a basis on which other features and departments can be designed on. The primary element is the placement of elements on the page as well as the grid system put in place, which gives a hierarchy to elements based on importances to the feature. What this does for the reader is simplify the movement from one article to the next, knowing exactly where the key elements of each article are.

To figure out what style of design I wanted to use, and what types of images and typographic treatment I wanted to use, I researched design history books, and looked at a lot of magazines. I then pulled parts from what I thought worked, combined them, and gave them their own unique look and feel for the redesign.

To further add to the simplification of the redesign, the magazine the pages were enlarged to accommodate larger pictures and larger and more legible body copy, and even larger and more pronounced pull quotes, as well as add more negative space to the pages.

All in all I feel that my goal of reorganizing, and giving elements a hierarchical order was achieved through the redesign.

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